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DECEMBER 1961 25 CENTS

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* Sorry, NO TWIST!

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COMING FEBRUARY 10TH —

"AMERICA'S BALL OF THE YEAR"!

Come one, come all — we're going to have a Ball! This publication is celebrating its happy second birthday by presenting "AMERICA'S BALL OF THE YEAR" — a gala supper dance (which we plan to make an annual event). The date is Saturday night, February 10th, 1962, and the glamorous setting is the Grand Ballroom of New York City's Hotel Plaza, on Fifth Avenue at Central Park South.

From ten in the evening until the wee small hours, the accent will be on fun and dancing, and we're going to give you a night of the town's most danceable music — everything from the classic rhythms to the latest novelties (everything, maybe, except the Twist). There will be lots of favors and prizes, and a surprise package of entertainment to delight every lover of ballroom dancing. P.S.: And nobody, but nobody, is going to make a speech!

At midnight, things will get even better. That is the moment when the Plaza chefs will

bring forth one of their delicious suppers — to give you energy for more dancing.

It will be a big dress-up night. "Black tie" is specified for the gentlemen, and for the ladies, their prettiest dancing gowns. The Ball will be the basis for the picture-story-of-the-year — in a special Spring issue of *Ballroom Dance Magazine* featuring 1962 fashions and 1962 fashions in dancing.

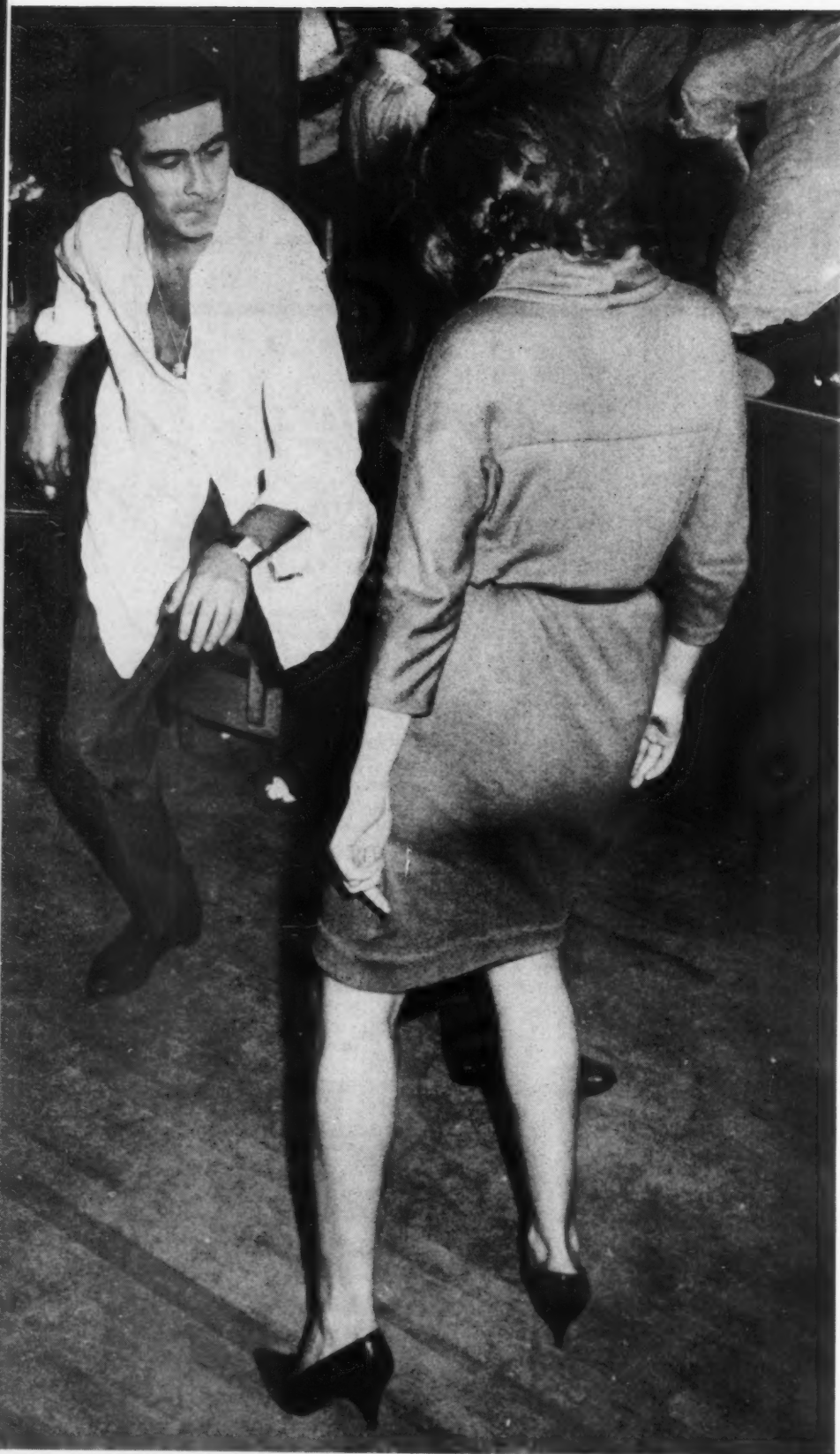
Tickets are fifteen dollars each (the price includes supper and gratuities). You'll be serving a worthy cause, too, for net proceeds are being contributed to the Crippled Children's Fund of the National Council of Dance Teacher Organizations. You'll find a detailed announcement on the opposite page.

Since reservations will be limited, send in your ticket orders NOW. (And wouldn't a pair of tickets to "AMERICA'S BALL OF THE YEAR" make the perfect Christmas gift?)

IN THIS ISSUE

- | | |
|-----------------------------|------------------------------|
| 4 Twist Madness | Donald Duncan |
| 6 The New York Ball | |
| 8 My Aching Feet! | Helen Wicks Reid |
| 9 Hully Gully | Betty Broadfield, Jim Hudson |
| 10 Viennese Waltz (II) | Nino & Helen Settineri |
| 12 Pachanga Forum | Pepe Llorens, Jaro York |
| 14 Dance Record Reviews | Bob Bagar |
| 18 Mixer of the Month | Jim Hudson |
| 20 Scenes of Nigerian Night | R. F. Thompson |

ON THE COVER: In an anti-people mood brought on by the Twist, your editors turned to the Animal Kingdom. The uppity Twister on the cover is from a collection of thousands of animal photos owned by Walter Chandoha of Annandale, N.J.



TWIST MADNESS

*Society Nixes Propriety
to Wiggle With Leather Jacketed
Rock 'n' Rollers*

BY DONALD DUNCAN

A couple of years ago Mr. Khrushchev, after watching Shirley MacLaine lead a line of be-gartered Can-Can dancers on a Hollywood movie set, got off some choice cracks about what a bunch of decadent no-goodniks we Americans are. Lately Mr. K has been busy at home — giving his Chinese comrades a hard time about the Party Line, exploding monster bombs, and further besmirching the reputation of somebody named Stalin.

In a way it's lucky for us: maybe he hasn't had time to notice the outbreak of a dancing epidemic in the capitalist world which would *really* give him some propaganda points. We're talking, of course, about the Twist.

Ballroom Dance Magazine confesses that for more than a year it has been deliberately looking in the other direction — hoping that the Twist would just plain go away. And it almost did. The youngsters, with whom this "dance" enjoyed a certain favor (sparked by *American Bandstand*), were announcing that they had "had" The Twist.

But then there appeared the kind of phenomenon which could happen only in a country which goes in for such pursuits as flagpole sitting, goldfish eating, panty raids and hula hooping. Who should suddenly take up the Twist but New York SOCIETY (or what passes for Society these days).

One should be charitable. No doubt it is

Two Peppermint Lounge Twisters in an enraptured display of what has been attracting the Smart Set to that congested gin mill near Times Square.

horing to sit around night after night in El Morocco or the Stork Club looking at the same old lifted faces. Somebody suggested that, for kicks, it may be fun to invade (and you should excuse the expression) the West Side. Forthwith, like a cloud of chinchilla-clad locusts, they descended upon the gin-mills of the seedy block between Broadway and Sixth Avenue on West 45th Street.

This cozy neighborhood has traditionally been the habitat of the Switchblade Set and is conscientiously patrolled by both Ladies of the Evening and the Armed Forces Police. In the windows of saloons and sidestreets of the vicinity one frequently sees Police Department "Raided Premises" signs (which don't appear to scare off much business).

But Society is fearless. The word was passed that, despite the perils of venturing into alien territory, the thing to do was to dance The Twist with the Chino and Capri pants crowd at the Peppermint Lounge or the Wagon Wheel. Who was responsible for starting the migration across Fifth Avenue is a matter of historic dispute, but certainly one of the pioneers was Count Igor Cassini who, as "Cholly Knickerbocker," chronicles for the Hearst papers the mate-swapping, alimony

troubles and sundry other heartaches of Society.

Thus began the rage for the biggest Nothing dance of the century. The columnists have been having a field day reporting the antics of the celebrities gone slumming. In the crush at the Peppermint Lounge they spotted the Duke of Bedford, Prince Serge Obolensky, Greta Garbo, Jean and Stephen Smith (the President's sister and brother-in-law), Judy Garland, Countess Bernadotte, Noel Coward, Elsa Maxwell (natch), Tennessee Williams, the Marquess and Marchioness of Tavistock (who?), Billy Rose, Earl (Celebrity Service) Blackwell, and hordes of others — all eagerly twisting or Twist-watching.

One of the most recent to take a few friends to the Peppermint was Mrs. Earl E. T. Smith, wife of the former Ambassador to Cuba. While she was up twisting, somebody made off with her \$6,000 mink coat (uninsured). After the story hit the tabloids, an unidentified lady phoned the Lounge's owner to report that she had picked up the coat "by mistake" and that it could be found in a bus station locker—as indeed it was.

When the cramped quarters of the 45th St. joints could no longer hold all the camp followers, the Twist spread eastward to the

more fashionable *boites*. Among the many epidemic spots was the Waldorf-Astoria, where organizers of the "April in Paris" Ball imported the R 'n' R band of the Wagon Wheel to replace Lester Lanin for a Twist finale.

We had intended to embellish this account with a set of pictures of society doing the dance in the very, very expensive Four Seasons — at a Twist benefit for Girls' Town. Although our advance arrangements to cover the event had been OK'd, our reporter and photographer were greeted at the door by a "public relations man" who, sounding for all the world like the Peppermint bouncer, asked, "Where do you think YOU'RE going?" Twist manners appear to be contagious. Defeated, our team retreated for a cup of coffee at the counter of a subsidiary establishment owned by the Four Seasons people — called Riker's.

Wryly watching the spectacle of their elders rocking and rolling, the teen-agers have been making observations to the effect that the adults have taken up the Twist because it is the only jitterbug movement they're good enough to master. In their own repertoire the kids have variations galore of material (some of it fresher, some of it ghastly) under names like the Bristol Stomp, the Fly, the Mashed

(Continued on page 24)

What IS The Twist?

Twist, twist, twist! Not "twists" like mother used to make, but rather like those her sons and daughters used to make but had about discarded when their elders (if not their betters) picked them up and multiplied them into the current mania.

Just what IS this mesmeriser? Well, it's a movement rather than a dance, really — performed to Rock 'n' Roll music. It is usually done in couples, but not necessarily so, since there is no contact and, although the dancers may face each other (in pairs), dance back-to-back or "side-by-side," there is nothing to prevent their dancing solo or, as in a soprano-tenor duet, *in harmony* but not *in unison*.

Probably the simplest way to achieve this Twist motion (if you haven't seen Chubby Checker) is to practice first with a bath towel, held behind you. With both arms out and forward, feet about 15 inches apart and knees bent, pull the towel with first one hand then the other as you pretend to dry your *derriere*. Keep your shoulders steady as you move your hips from side to side with a circular movement. When you have "the feel," relinquish the towel so your arms will be free to move with your body — in as conservative or abandoned a manner as you may choose at any given time. Your enthusiasm and need for self-expression will guide you at this point.

Step Variations

Note: If you wish to work *in harmony* with your partner, the lady uses the right foot when the gentleman uses his left, etc.

1. Stand with feet about 15 inches apart. Put the weight on one foot, bending the knee;

straighten the knee as you transfer the weight to the other foot, bending that knee.

2. Stand as in 1. Lift the foot quickly once or twice before transferring weight to other foot.

3. Stand with feet fairly near each other. Stamp forward on one foot several times; return to place and stamp forward with the other foot.

4. Stand as in 3. Step forward on one foot as your partner steps backward on other foot. Bend forward knee as your body leans forward. The whole body leans — do not bend at waist. Transfer weight to the back foot, leaning backward with the entire body.

5. To get back-to-back (or just one of a couple may turn so both face the same way), step sideward with one foot, cross the other foot over in front of it and beyond it; swivel on both feet to make a half turn.

6. A "twist" of the foot is becoming a popular variation. Stand with one foot in front of the other, 12 to 15 inches apart. With weight on back foot, leave heel of front foot in contact with floor and twist foot from side to side, swiveling on heel. With weight on front foot, leave toe of back foot in contact with floor and twist foot from side to side, swiveling on toe.

The arms seem to be used mostly according to the individual "feel" — one forward, then the other; one or both overhead; low and crossed.

The above will serve merely as a starter for, as we are writing this, everyone seems to be "rolling his own."

The main thing: don't forget your *perpetual motion!*
HELEN WICKS REID



Jack Mitchell

On NBC-TV's "Today" show, author Cleveland ("Who Killed Society?") Amory teaches the Twist to Robbin Bain, erstwhile Miss Rheingold. His lesson, in summary: make like drying the *derriere* with a towel while grinding out a cigarette with the toe — and you've got it. (Article accompanying has more scientific instruction.) Reports are that the current society vogue has Mrs. Astor and her 400 friends, not twisting, but turning over in their graves.

A highlight of the fall season in Gotham was the unusual and charming "New York Ball," given November 1st at the Museum of the City of New York. The \$50-a-ticket event benefited Museum funds, attracted some of the best names in Society (as opposed to the Twisters of Cafe Society chronicled elsewhere in this issue), and served to open a very handsome exhibit, "Peter Cooper's New York," a recreation of shops and street scenes of 1860. The display is to remain on view through next summer.

The festivities echoed the greatest social event of 1860 — and perhaps the major occasion in the lives of New York's elite — the fabulous subscription ball given 101 years ago in honor of His Royal Highness, Albert Edward, Prince of Wales, the first royal personage ever to pay a visit to the New World metropolis. On the guest list of the 1961 ball were a number of descendants of the Chosen who danced homage to the young man who was to become, some 40 years later, Britain's King Edward VII.

Main dancing floor for the nostalgic affair was under a large and festive pink tent in the Museum's back garden. Joseph X. Dever, Society Editor of the *NY World Telegram & Sun*, reported that the Museum "looked like a location set left over from *Gone With the Wind* last night, with several notable exceptions. Some of the ladies cheated and wore Diors and Balmain instead of their great-grandmothers' hoop skirts, and, as far as we could see, all of the officers in their Civil War uniforms were Yankees. And very old Yankees at that from the point of family vintage.

There were Bradfords, Paines, Van Rensselaers, Pells, Drexels, Gardiners and Alexander Hamilton himself as chairman of the men's committee. We also noted such newcomers who made good as the Laurance Rockefeller and Adlai Stevenson."

Feature of the ball which best established the atmosphere of 1860 was a set of period dances—like the Oriental Lancers, the French Circle, the Varsouviana, the Polka — performed by a group of committee members who had been taught the figures by Gene Gowing, National Director of Folkways, Inc., in Dublin, New Hampshire.

While of course smaller in size, the 1961 New York Ball went off much more smoothly than its predecessor a century earlier. Invitations to the original ball stated that "under no consideration can ladies be admitted with bonnets. Gentlemen entitled to wear uniforms are requested to do so. All others are expected to appear in evening dress, viz., black trousers, black dress-coat and white cravat, or white waistcoat and black cravat (the former preferable) and light-colored kid gloves."

About a special apparel problem for the ladies, the *NY Herald* wrote: "Fall dress was, of course, *de rigueur*. No high bodices were permitted to the dress, and this occasioned some slight embarrassment to ladies who had not for a long time been accustomed to this exposure. The difficulty was, however, generally met by resorting to those elegant little contrivances for excessive delicacy or badly shaped shoulders, lace capes, which, therefore, formed quite a feature in the details

(Continued on page 21)

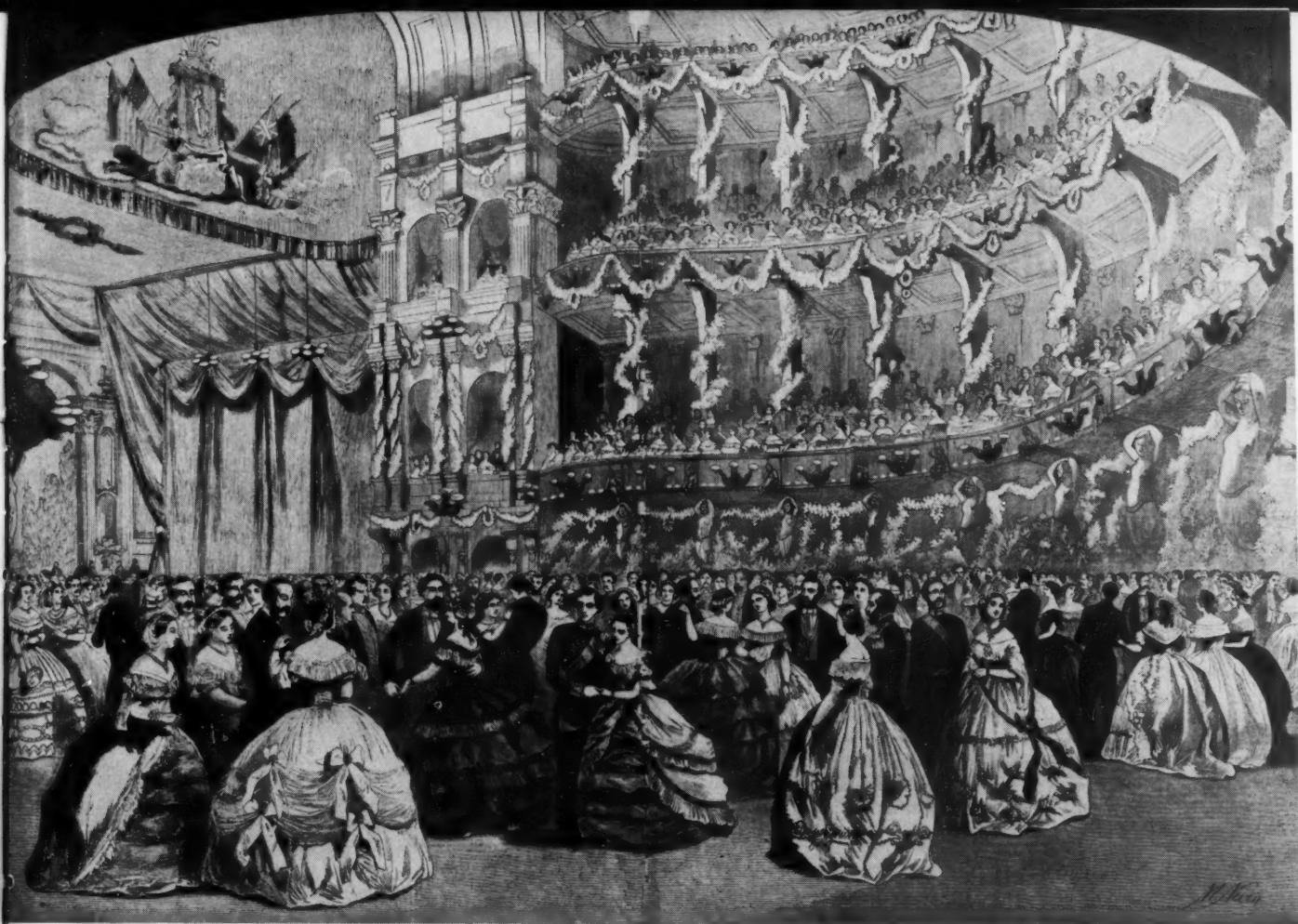
Socialites move deftly through intricate patterns of the Lancers in special exhibition staged by Gene Gowing.

THE NEW YORK BALL

Gotham's Famous 1860 Ball Honoring Prince of Wales Echoed in 1961 Benefit for Museum of City of New York

PHOTOS: JACK MITCHELL





From Harper's Weekly, drawing of ball held in NYC's Academy of Music in honor of Prince of Wales' 1860 visit. Prince is shown in center wearing sash.

Mannequins in formal attire actually worn at 1860 event are centerpiece for "Peter Cooper's NY" exhibit launched by ball at Museum of City of NY.

Elegance is keynote as dancers perform steps described in Fig. I of French Circle.



MY ACHING FEET!

To Exercises for Weight Control, Balance and Grace of Movement, We Add a Regimen For Strengthening Dancing Feet

BY HELEN WICKS REID



AND are feet IMPORTANT? No matter how faithfully you've practiced the "ballroom exercises" suggested in our October and November issues to strengthen and limber the trunk and no matter how well you look in that new dress, "what doth it profit" you if your feet keep nagging you to sit?

This may be especially so when holiday shopping adds many weary miles to your regular schedule. What a pity to miss that special dance or to sit through most of it because your feet and legs refuse to join in the fun. *AND this does not need to be!*

Perhaps a few "helpful hints" are in order. Do you realize that your feet are made up of an amazing number of parts? One fourth of all the bones of the body are in the feet — actually 26 in each foot. These are cunningly linked through 33 joints and lashed together with ligaments. Now such possessions rate a little consideration, don't they? First of all as to shoes; of course, you wish to be in style but in this age of the very pointed toe and the very high heel, you need to take particular care that your shoes fit correctly. Also, never, but never, wear "out dancing" the shoes you have worn all day. In fact, as far as possible, avoid wearing the same shoes on two successive days. If you wear really high heels for dress, try to use heels of other heights for less dressy occasions. It is well to vary heel heights as part of your foot care program, just as we have suggested for practice of "ballroom exercises." The exclusive use of high heels can shorten the very important tendon of Achilles (attached to the heel). A sudden sharp action can break this tendon, as occasionally happens to tennis players and other athletes, with most painful results. It is dangerous to allow this tendon to become foreshortened.

Well-handled and well-shod feet deserve good looking legs. These are a considerable asset in this day of the short skirt. Our knee-bending exercise #1 under the heading RELAXING THE KNEES in the November issue is of the utmost importance. Do keep it on your daily exercise schedule. Done correctly

and regularly, it not only will strengthen the muscles of the calf but by elongating them will help give legs a better shape. (Properly trained ballet dancers always include this exercise to avoid knotty leg muscles.)

Though you may not need any of the above for your "underpinning" we think you will find the following suggested exercises an aid to better ballroom dancing.

These exercises are not in place of but in addition to those given previously: so, after having bent and stretched you may find it a change of pace to sit.

"SITTING" FOOT EXERCISES

Sit in erect position with knees together and feet together pointing forward (not turned outward).

1. Stretch right foot forward with only the toes touching the floor, return to place. Do this at least 8 times. Repeat with the left foot.

2. Stretch right heel forward with toes pointing upward, return to place. Do this at least 8 times. Repeat with left heel. (This is to stretch the tendon of Achilles.)

3. Lift right foot with a "pawing" motion, replace beside left foot. Do this at least 8 times and repeat with left foot.

Note: for the 3 above exercises, count 1,2 for each action of foot and 3,4 for replacement. Use Foxtrot rhythm.

4. Lift right foot forward and about 4 inches from floor. To increase flexibility of ankle, rotate foot in a clockwise circle at least 8 times. Rotate foot in a counter-clockwise circle the same number of times. Repeat with left foot. (Using same music, count 1,2,3,4 for each circle.)

FOOT AND BALANCE EXERCISES

Now stand and, with arms in "Ballroom Position," repeat all the above exercises. Now add the following:

5. With feet together, rise slowly onto the balls of the feet. (Using a Waltz, count 1,2,3.) Lower heels slowly to floor (Count 1,2,3). Do this also 8 times.

6. With right arm raised to shoulder height at side and left arm curved overhead, rise onto

Ladies of dance, this is your friend indeed. Made up of 26 bones, the foot is a marvelous mechanism which merits care and consideration.

balls of feet, bringing both arms overhead (and stretched). Lower heels, bringing left arm to side and right arm curved overhead. (Count as for exercise 5.)

ON TO "DANCING"

1. With arms in "Ballroom Position" and using Waltz rhythm, step backward with the right foot (Count 1); bring the left close to the right then step on it sideward left (Count 2); close the right foot to the left foot, transferring the weight to it (Count 3). You have now done a basic backward Waltz.

Step forward with the left foot (Count 1); bring the right foot close to the left foot and then step sideward right on it — called "follow through" — (Count 2); close the left foot to the right foot, transferring the weight to it (Count 3). You have now done a basic forward Waltz step.

Note: on Counts 2 & 3 rise on the balls of the feet, returning to whole foot on Count 1. You have now begun what is known as "rise and fall" in ballroom dancing.

2. Now for our last exercise for this time put on a Pachanga record but, before trying the movement with music, work it out slowly to understand the count and to build a little speed.

Take a short step forward with the right foot, pushing into the floor (Count 1). Then turn the toe outwards, pivoting on the heel which then takes the weight (Count "and"). Step on the left foot (Count 2) and turn the toe outwards, pivoting on the heel (Count "and"). Practice until you have sufficient speed to do this to the music. Now you are "trucking" which is a popular movement in Pachanga. (Remember to keep the knees relaxed).

By the way, if you must "TWIST", please do so as a trunk and hip-joint limbering exercise and not as a "ballroom" dance — just to keep the record straight. (To be continued)

THE BALLROOM COUPLE OF THE YEAR



Jack Mitchell

JOHN AND CISSY KING

This brother and sister team from New Mexico will remember 1961 as *their* year. In competition with dancers older and more experienced than themselves, these teen-agers have racked up an impressive list of victories. In their home town of Albuquerque, they took the top spot in the second annual Ballroom Arts Festival. They repeated this achievement in the International Style Competition at George Elliott's Imperial Ball in San Francisco, and the U.S. National Amateur Ballroom Competition presented by the Dance Educators of America at NYC's Waldorf-Astoria this summer, found them once more out in front of the International Stylists. This final honor led

to the youngsters' appearing as cover couple of *Ballroom Dance Magazine's* September issue.

Of special interest is the thoroughness with which John & Cissy have gone into this business of becoming dancers. Ballroom training at the J. H. Vandapool Dance Academy has been augmented by special coaching from Burnett & Betty Bolloten, and from Sammy Leckie, and the whole program topped off with work in the areas of jazz and ballet. (John, the elder of the two, has progressed through Grade VI of the Cecchetti syllabus.) All of which has contributed to the glowing style and fine technique this handsome couple has displayed in competition dancing.

HULLY GULLY!

Alabama Version by Betty Broadfield, and One From Florida by Jim Hudson

For many of the teen-agers the Twist has been Old Stuff for quite a while. Here is one of the many post-Twist items the youngsters have been doing. We've discovered that there are dozens of versions of *Hully Gully*. We'll begin with the one they're dancing down Alabama way, for which we are indebted to Betty Broadfield, who teaches in Eulaula. She taught these figures at the summer convention in NYC of Dance Educators of America.

Formation: may be done in a line: girl, boy, girl, boy, etc., facing the same direction, or as a couple dance with partners in Challenge Pos. Description is the same for both unless otherwise indicated.

Steps *Cts*

FIGURE A THE STOMP

- | | |
|--------------------------------------|---|
| RF swd | 1 |
| Stomp LF lightly next to RF (no wgt) | 2 |
| LF swd | 3 |
| Stomp RF lightly next to LF (no wgt) | 4 |
| RF swd | 5 |
| LF close to RF | 6 |
| RF swd | 7 |
| Kick LF across in front of RF (diag) | 8 |

FIGURE B THE CHICKEN THRUST

- | | |
|---|---|
| LF swd | 1 |
| RF close to LF | 2 |
| LF swd | 3 |
| Kick RF across in front of LF (diag) | 4 |
| Pull RF bwd, shifting wgt to RF & at same time thrust LF fwd (no wgt) | 5 |
| Pull LF bwd, shifting wgt to LF & at same time thrust RF fwd (no wgt) | 6 |
| Pull RF bwd, shifting wgt to RF | & |

Note: the Chicken is done with short thrusts and is fast. On "&" ct wgt is on RF. Go immediately to ct 1 of the STRUT PASS.

FIGURE C THE STRUT PASS

As done in couples.

- | | |
|---|---|
| Turning ¼ right toward partner, touch toe of LF to RF | 1 |
| LF fwd, facing fwd, snapping fingers at same time | 2 |
| Turning ¼ left away from partner, touch toe of RF to LF | 3 |
| RF fwd, facing fwd, snapping fingers at same time | 4 |
| Turning ¼ right toward partner, touch toe of LF to RF | 5 |
| LF swd (short step), snapping fingers at same time | 6 |

Note: by taking the above FIG slightly to the left partners have passed each other, and each having made a quarter turn are facing each other for FIG D

(Over)



DEA SOUTHEAST: Displaying trophies are winners of Dance Educators of America's first teen-age and children's competition, part of DEA's SE Regional Workshop held Oct. 28-29 in Winston-Salem, N.C. Standing, l. to r.: Viola Kruse, DEA Sec'y-Treas.; Jean Lucas & Michael Hotopp who took 1st in Cha-Cha and All-Round title; Ruth Parrott & Phillip McGoffrey, 2nd in Cha Cha, 3rd in Jitterbug; Floretta Baylin, Workshop Chairman; Joan Warren & Bill Hickman, 1st in Jitterbug, 3rd in Cha Cha. Kneeling: 9 to 12-year-old division winners, Mickey Ross & Toni Beck; and runners-up, Bruce Hiatt & Dianne Mansfield. Contest was televised locally. Judges were NYC's John Lucchese, who taught ballroom, and Kinston, N.C., teacher Ethel Lowell.

HULLY GULLY (Cont'd)

FIGURE D THE SWAGGER BACK

Note: when doing the following, the body should lean fwd. with knees bent.

- | | |
|--|---|
| Hop bwd on LF & immediately step on RF | 1 |
| Hop bwd on RF & immediately step on LF | 2 |
| Hop bwd on LF & immediately step on RF | 3 |
| LF swd (swing) | 4 |
| RF swd (swing) | 5 |
| LF swd (swing) | 6 |

Note: if the above FIGURES A-D are done four times partners will be facing the direction in which they began. As partners have backed away from each other in D on the repeat FIG A, THE STOMP, they should work towards each other to be in place for THE CHICKEN. When dancing in a line, on THE STRUT PASS all face the wall on their right the first time, etc. until having done the dance four times they are facing the wall they faced at the beginning.

Count 6 in FIG A, THE STOMP, is often done by crossing LF in back of RF instead of closing LF to RF.

Recommended records: *Candy Man* — Monument label — by Roy Orbison, No. 45-447 and *What a Party* — Imperial Label by Fats Domino, IM 3145.

Hearing that Florida was a thriving center for *Hully Gully*, we asked Bill Royal of the

Florida Chapter of Dance Masters of America about it. He in turn referred us to Sarasota teacher Jim Hudson, who taught the dance this fall to the Florida DMA-ers. Its origin is not yet certified, but a prime mover appears to have been Steve Alano of Tone Records in Hialeah. Mr. Hudson says that two high schoolers who attended a cheerleaders' summer camp in Sebring, Fla., first brought it to Sarasota. He himself learned it from members of his own Cotillion classes in Winter Haven.

- | Steps | Cts |
|--|-----|
| I RF swd | 1 |
| Cross LF in front of RF | 2 |
| RF swd | 3 |
| Kick LF across RF | 4 |
| Reverse to left | |
| The above may be done straight or turning on cts 1,2,3 | |
| II RF swd | 1 |
| Close LF to RF | 2 |
| RF fwd | 3 |
| Flea hop fwd RF | 4 |
| III LF fwd | 1 |
| Flea hop fwd LF | 2 |
| RF fwd | 3 |
| Flea hop RF (turning ¼ right) | |
| IV LF swd | 1 |
| RF bwd | 2 |
| LF swd | 3 |
| Kick RF across LF | 4 |

For records, Mr. Hudson says that almost any upbeat Swing number will do. At DMA

he taught it to Ralph Marterie's recording of *The Creep* (WING MGW 12117 — an LP). Among those used by Mr. Royal is Satellite Records' *Last Night* by the Mar-Keys. Another good one is *Hully Gully Again* by little Caesar and the Romans, No. 4164 on the Del-Fi label.

VIENNESE WALTZ (II)

More Figures to Give You High Style on the Ballroom Floor

BY NINO & HELEN SETTINERI

Pursuing further last month's material on this most graceful of all ballroom dances, here are more figures for you to try.

For purposes of clarity, we are repeating from the previous article the introductory Left and Right Cross Turns:

Steps	Counts
LEFT CROSS TURN	
<i>Gentleman's part</i>	
LF fwd LOD turning lt	1
RF swd (long) turning lt	2
LF cross front of RF, heel first	3
RF bwd LOD turning lt	4
LF swd (small) turning lt	5
RF close to LF to face LOD	6
<i>Lady's part</i>	
RF bwd LOD turning lt	1
LF swd (small) turning lt	2
RF close to LF	3
LF fwd LOD turning lt	4
RF swd (long) turning lt	5
LF cross front of RF, heel first	6

Steps	Cts
RIGHT CROSS TURN	
Precede by a Hesitation, Running or Waltz step on Counts 1,2,3	
<i>Gentleman's part</i>	
RF fwd LOD (CPos) turning rt	4
LF swd (long) turning rt	5
RF cross front of LF, heel first	6
LF bwd LOD turning rt	1
RF swd (small) turning rt	2
LF close to RF to face LOD	3
<i>Lady's part</i>	
LF bwd LOD turning rt	4
RF swd (small) turning rt	5
LF close to RF	6
RF fwd LOD turning rt	1
LF swd (long) turning rt	2
RF cross front of LF, heel first	3
Note: Counts 4,5,6 of the above are really the first half of the RIGHT CROSS TURN.	

CANTER PIVOTS—HESITATION—SWING
Precede this variation with a series of RIGHT CROSS TURNS.

Gentleman's part

LF bwd LOD turning rt	1
RF swd (small) turning rt	2
LF close to RF to face LOD (above is 1,2,3 of RIGHT CROSS TURN)	3
RF fwd pivot rt	4,5
LF bwd pivot rt	6
RF fwd pivot rt	1,2
LF bwd pivot rt	3
<i>Note: when pivoting on RF the foot placement is heel, toe: on LF toe.</i>	
Repeat above 2 ms.	4,5,6 1,2,3

RF fwd HESITATION into Semi-Open Pos, at same time point LF in place	4,5,6
LF fwd Semi OPos	1
Hold	2,3
RF fwd, left shoulder sway to Closed Pos	4,5,6
Recover into LEFT CROSS TURN	

Lady's part

Counterpart until HESITATION	
LF bwd turning rt	4
RF bwd	5
LF step in place	6
RF fwd	1
LF swing through	2,3
LF fwd turning lt	4,5,6

OUTSIDE RIGHT & LEFT — SIDEWARD CANTER — HESITATION

Gentleman's part (lady does counterpart)

LEFT CROSS TURN (2 ms.)	1-6
LF fwd in Outside Right Pos	1
RF fwd, extended pressure step	2
LF step in place	3
RF swd, twisting to Outside Left Pos	4
LF fwd, extended pressure step	5
RF step in place	6
LF swd Canter diagonally toward center in ORPos	1,2
RF fwd in ORPos	3
LF swd Hesitation in Closed Pos, gradually drawing pointed RF to LF. Twist to Outside LPos	4,5,6
RF swd Canter diag. toward wall Outside Left Pos	1,2
LF fwd in OLPos	3
RF swd Hesitation, gradually drawing LF to RF, Closed Pos	4,5,6

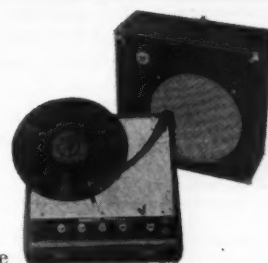
WHIP

Gentleman's part

Precede with Counts 4,5,6 of RIGHT CROSS TURN leading lady into Outside Right Position.	
LF bwd turning right	1
RF cross in back of LF	2
LF swd (small step)	3
RF fwd turning rt, Semi-Open pos	4
LF fwd turning rt	5
RF fwd turning rt, Outside RPos	6
LF fwd turning rt	1

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RF cross in back of LF	2
LF swd (small step)	3
Repeat the above 2 ms	4,5,6 1,2,3
Repeat again	4,5,6 1,2,3
RF swd, Semi-Open Pos	4
LF cross in back of RF	5
RF step in place	6
Recover FWD Hesitation or LEFT CROSS TURN.	
<i>Lady's Part</i>	
RF fwd turning right	1
LF fwd turning right	2
RF fwd turning rt	3
LF fwd turning rt (spin)	4
RF bwd turning rt	5
LF swd to Outside RPos	6
RF fwd turning rt	1
LF fwd turning rt	2
RF fwd turning rt	3
Remainder of figure is counterpart.	

SWINGIN' IN THEIR SEVENTIES

Fifty-seven years is a long time to be doing anything, and when the time is used in perfecting ballroom style and technique, and gathering a background and variety of experiences the results are usually gratifying. A prime example of this situation are "The Dancing Gordons."

In private life they are Mr. & Mrs. Otto Krinke of St. Paul, Minnesota. During their amateur days, they made a clean sweep of the contest circuit in their part of the country including such unusual events as waltzing on a plank, and dancing with glasses of water on their heads. The more orthodox competitions also proved to be their cup of tea as they romped home winners for many years

in the Northwest Foxtrot and Waltz championships. The climax of their amateur career came in 1949 when they won a Rumba Championship held in Chicago's Cuban Village.

Upon becoming professionals, they naturally turned their attention to the newest medium of the professional performer, television. Ed Sullivan, Herb Shriner and Lawrence Welk are among the Tube Titans who have featured the Gordons on their shows.

Back in their own bailiwick, the Twin Cities area, personal appearances at hotels and the Minnesota State Fair plus a limited teaching program complete a full but manageable schedule.

Now in their late seventies, the Gordons occasionally hark back to their barnstorming days in the Midwest and heartily agree that there's no life like a dancer's life and no business like show business.




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Well known Midwest teacher Frances Ulamperl (3rd from L) with a group of pupils in her studio in downtown Topeka, Kansas. With classes also at Forbes Air Base and Hayden H.S., she teaches groups ranging in age from 9 to 75. A sidelight of special interest is her work in dance therapy at Topeka's famous Menninger Foundation.

PACHANGA FORUM

THE CUBAN POINT OF VIEW

BY PEPE LLORENS

Why do Latin American dances have to be changed?

Cuban rhythms are among the most popular in the world, and it is to be deplored that those who claim to be the first to introduce new Cuban dances, the "pioneers", do not make certain that they are well informed before they do so, in order to safeguard their own reputations and to ensure the authenticity of the dances themselves.

The adulteration of both Cuban music and dancing has brought in its wake a series of regrettable arguments. In fact, right from the time when the Rumba became popular, followed by the Mambo, the Cha Cha Cha and now by the Pachanga, there has been unending disagreement as to the authenticity of each of the dances, as well as of the associated music.

For example, in Cuba the Rumba has always been a stage dance, the music for which is played at an extremely fast tempo, which make it impossible for it to be performed as a social dance. But outside Cuba, the music and the steps were so changed that the result was virtually another dance, to which it might be better to give the name Rhumba (spelled with an h), in order that it may be distinguished from the Cuban original.

Another case in point was the Mambo which was similarly affected and as a result the version seen here differs from the dance in its original form to the extent that some teachers have even tried to claim that it originated in New York.

All Cuban ballroom dances are danced and phrased in accordance with the "Claves". The Cha Cha Cha is no exception, but at first it was taught here incorrectly, so that later when a more authentic version was taught, it had to have its name changed to Guapacha in an attempt to cover up the fact that there had been errors in the earlier version.

The English Quickstep provided a parallel case when there was an attempt to cut out all the technique of the dance, and to teach it under the name of the "Television Foxtrot". The result was of course, very inferior to the original in the opinion of those who had a

knowledge of this style of dancing.

Right now, it is the same story with the Pachanga. Exactly the same thing is happening; people want to change not only the steps but also the name of the music, all because they do not understand the background of the dance, or because their sense of rhythm does not enable them to distinguish Pachanga music from the Son Montuno.

These last few months, so much has been written and said about the new Pachanga rhythm that it would be impossible to expect one additional article to have any material effect on what has already been done to the dance. But, by clarifying certain points, it may be possible to give the general public who like Cuban dances a better idea of its true form.

There is no possible room for argument about the nature of the real Pachanga rhythm: it is entirely different from other Cuban rhythms, not merely a variation of existing rhythmic patterns. But the fact is, that the urge to commercialize it has given rise to a series of confusing and contradictory changes which have had the effect of altering the entire tone and character of the dance.

Let us take as an example, the quantities of phonograph records which have been issued. Many of them, although labelled "Pachanga" are not of Pachanga music at all, while yet



Pepe Llorens can speak with authority on Cuban dances, for he was founder and former Pres. of Cuban Ballroom Dance Teachers' Assn. and Editor of "Baile" Magazine. He now teaches in NYC.

others are marked "Charanga". Such music is usually pure Son Montuno, and it is this rhythm to which the general public is dancing to-day, using steps of the "trucking" type, and calling the resulting dance "Pachanga". All of which is most misleading, and is calculated to confuse all but the most persevering.

Recordings of genuine Pachanga music are however available, and the following is a short list of some of the best: *La Pachanga*, *Pancho Calma*, *A Bailer Pachanga* and *Vamos a la Pachanga*, all of which are played by Jose Fajardo and his orchestra and *Lola Catula* and *Bésame and Quiereme* by Belisario López and his orchestra.

As for the dance itself, very few people are aware of the true form, since that which is popularly called Pachanga is in fact, something quite different, and should really be called by some other name.

A moment ago, mention was made of the fact that the word "Charanga" is sometimes used in connection with the music, and it might be helpful to explain the true significance of the word. Charanga, or more correctly Charanga Francesa (French Charanga) is simply the name given to the type of orchestra which first played Pachanga music here in New York. Such groups are composed of flute, violins and rhythm section, and among the better known are such orchestras as Aragón, Sensación, and that of Jose Fajardo.

However, it should be thought that the type of band is an essential feature of the Pachanga, or that it can only be played by a Charanga Francesa. On the contrary, almost any band is capable of playing Pachanga, but of course, only a band experienced in playing Cuban music can give it its true natural flavour.

At present, most teachers and dancers do so-called Pachanga in their own way, using trucking movements and steps borrowed from other dances. But since the majority think that any music played with violins and a flute must necessarily be a Pachanga, they use the same movements whenever a Charanga Francesa plays. They do not realize that the band is probably not playing a Pachanga but a Son Montuno. In other words they do not know how to distinguish one rhythm from the other.

On the other hand, when a genuine Pachanga is played, they find themselves unable to dance because the steps to which they are accustomed will not fit this form of music.

This is not the first time that such changes have taken place; in fact, most dances which are native to other countries have been distorted when introduced outside that country because, either the teacher does not know the original form of the dance, or because he thinks that the public believe that Latin dances should be spectacular. Such teachers have a leaning toward "exhibitions" and do not trouble themselves unduly about the true character of the dance. They conveniently overlook the fact that social dances should be suitable for use in crowded floors and that "exhibitions" and

"shows" belong on the stage.

In all branches of art, as well as in other matters, authenticity is considered to be of the utmost importance. If anyone wishes to get rid of the authentic features of dances by denying their importance, it is because they themselves do not know what is authentic, or because they do not have the ability to reproduce the various features that the authentic version possesses. This is particularly evident when Cuban dances are concerned.

Continual criticism and argument can of course waste a great deal of time, but it should not be overlooked that dancing is an art and although it is true that art knows no limits, it is also a fact that it has fundamental principles which cannot be neglected.

EVERYWHERE AND NOWHERE

BY JARO YORK

We have now seen numerous articles about the Pachanga, and it seems to me we are getting nowhere! Instead of progressing according to established facts, everybody is trying new ideas, and, as a result, nobody knows where the Pachanga is going.

The original tune, unfortunately, was played in the Merengue rhythm, and many of the creators and teachers have built up Pachanga on Merengue fundamentals. Pachanga-Charanga recordings are 75% Mambo beat and 25% Cha Cha beat, the difference being in the Cha-

ranga instrumentation (flute and violins). When the opposite condition comes to pass — when Pachangas are played slowly, as I suggested in my article (*Everybody Loves Pachanga*, July issue) — then Pachanga will become as popular as Cha Cha. Only slow dances (Foxtrot, Waltz, Tango, Cha Cha, etc.) are danced by everyone. The fast ones (Viennese Waltz, English Quickstep, Samba, Mambo, etc.) are favorites only with dancers who have a sound heart condition and no overweight problem.

We dance teachers need to have new dances suitable to everyone, and the dance bands, if they want to be successful, have to play music to which everybody can dance. 75% of the Pachanga recordings are masterful pieces, but most dancers prefer to sit down when they are played — they want to live longer!

We feel that the reason we had one of our most successful seasons on the New Jersey Shore is that the bands were persuaded to play their Pachangas with a slower beat. Thus the dancers were able to enjoy over and over again the dancing they had learned.

To this I should like to add some comments directed to Mr. Robert Luis:

Dear Mr. Luis:

As much as I consider you a prominent exponent of Latin American dancing and a writer of interesting articles and books (I have all your books in my dance library, which consists of everything published — in

(Over)



Eddie and Ruth Hanf

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ALL IN THE FAMILY: Chris Vitucci & Annette D'Alesandro (center), this year's Tango winners in the NYC Harvest Moon Ball, are shown with their coaches, Gloria & Benito Vitucci ((left), who are Chris' parents. They won the HMB All-Round in 1950. At right are Annette's parents, Phyllis & Guido D'Alesandro, 1961 finalists who competed against their offspring at Madison Square Garden. Photo taken at the Atlantic Ball.

4 languages — about social dancing), I must disagree with your article about La Pachanga in the November issue. Nothing personal — just one opinion against another. I'm sure if we met we'd get along fine.

About some of the Pachanga seen around New York, you say: "Is it social dancing? No. Is it beautiful dancing? No. Is it romantic or sexy? No. Is it authentic? Certainly not."

Such observations will certainly not help to promote this dance.

It seems to me that if the bands are playing Pachanga music and people are dancing to it, it is a social dance. Whether good or bad is another question. Beautiful dancing is done only by beautiful dancers. Maybe you just saw the wrong people! Romantic dancing is provided only by the romantically inclined, regardless of what they dance.

Anyway, authentic dances in general are modified into a danceable social version before they are adopted on the ballroom floor and undergo still later changes. For example, the Tango danced by world champions Harry Smith-Hampshire and Doreen Casey, or the one done by the 1961 Harvest Moon Tango

winners, Chris Vitucci and Annette D'Alesandro, is certainly not authentic — yet it is beautiful and romantic.

This summer we taught some 2,000 people "our" version of the Pachanga, which we have tried to make "smooth, sophisticated and danceable for all ages." They liked it very much, and most of them are continuing to dance it. In ballroom dancing, it is not so much a matter of what you do, but how you do it.

Next month Sidney Trott of Miami, author of the Pachanga article in our July issue, gives some points of rebuttal on Robert Faris Thompson's review last month of John Lucchese's "Pachanga" book.

OFF-BEAT News and Views of

DANCE RECORDS

BY BOB BAGAR

Dance Along. Jack Hansen and His Orchestra, Coral CRL 57387. Strict tempos approved by U.S. Ballroom Council.

You may recall (BRDM, May 1961) that a committee of dance teachers representing the U.S. Ballroom Council attended, at Jack Hansen's invitation, the recording sessions and tested all the dance numbers being recorded. We heard Mr. Hansen's views on dance music in general and his plans for the *Dance Along* album in particular. The dancer, we were told, would be kept uppermost in mind where tempos, material and arrangements were concerned.

It is a pleasure to report Coral's release of the album (in time for Christmas giving), and that results exceed all expectations. May we compliment first, Mr. Hansen's selectivity. He is long on imagination, taste and resourcefulness and it is refreshing to find an entire collection of good melodies in a dance album. Here is a lilting arrangement of the Foxtrot, *Almost in Your Arms*, the love song from the

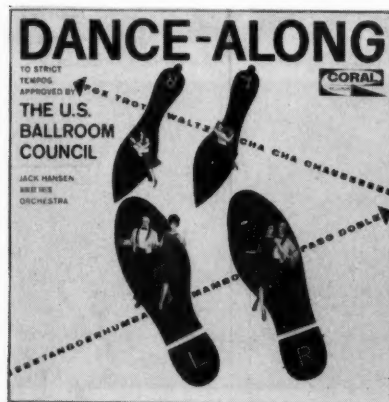


Gloria and Jaro York.

movie, *Houseboat*, the Waltz, *So Long*, *Emile* and others. Hansen's warm and sensitive trumpet solos add to the musical elan.

Many of selections appeal strongly, notably Waltzes, *So Long*, *Emile*, and *Just a Kiss Apart*, done in medium tempo; Tango. *Della Gelosia*; sprightly Cha Cha, *Kiss Me Tonight*; *Espana Cani*, an exciting Paso Doble; and the trump card, *The March of the Siamese Children*, terrifically effective as a Cha Cha.

One of Mr. Hansen's more important achievements is that he has managed to impart the special quality of each dance that distinguishes it from all others, thus avoiding that dull sameness and freeing the dancer's originality and feeling. What is most heartening is that he has included a dance beat in all—nothing elaborate or overdone you understand, just a steady, unfaltering *sustaining* dance beat. On the other hand, skillful direction and clever arrangements do not overpower the music with beat.



New Coral LP offers first-rate dance music.

Tango Della Gelosia is one that Mr. Hansen remembers as being in constant demand during his reign at the Arcadia Ballroom in New York City (now the Riviera Terrace). He plays it with a wealth of strings that is most effective. *Speak up Mambo* is good dancing music also. With a record that so pleasantly covers a variety of dances, teachers may dispense with their carrying cases. Teaching need not be done to boring, repetitious music and experience has shown that the dancer, beginner or not, wants to feel the music while he learns. Here's his chance; tempos are for dancing, to teach, to dance to, or just to listen to with enjoyment. *Dance Along* is a happy blend of all the necessary elements for good dancing.

Your Twist Party. Chubby Checker, Parkway P 7007 LP.

Chubby Checker sings the theme song of 20th Cent. America, the Twist. The kids used to do it, but now Mom and Dad have taken over. Joan Crawford does it, Earl Wilson does it.

You probably know about the record, but we thought we'd mention it anyway to show that we're keeping up with things. It's got a



Season's Greetings

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beat, and C.C., and Twist tunes that will keep you going for hours. It seemed to us that as we removed the record from its jacket, it began to gyrate right there in our hand.

Chubby makes a personable emissary of the Twist. He abounds in rhythm, is enthusiastic and talented enough vocally to handle any demands made upon him by Rock 'n' Roll.

The dance, of course, is surging to international prominence. Call it what you will, rage, outrage, mass hypnosis, social indiscretion or just plain Twist, it's the number one topic of conversation. For those who haven't tried it we can say the dance is remarkable exercise. A friend of ours, an avid twister, reports she's giving up Vic Tanny's. "Twist your waist-line right into shape", she insists.

Some of the numbers in the album spark that certain extra twist: *Let's Twist Again*, *Whole Lotta Shakin'*, *The Hucklebuck* and *Mister Twister*

(Parkway has also released Chubby Checker "Twist" LP's, *Twist with Chubby Checker*, 7001; *For Twisters Only*, 7002; *Let's Twist Again*, 7004.)

Pilsner, *Pretzels*, *Polkas*. Vardi and the Medallion Strings & Percussion. Kapp, Medallion Series. LP ML-7521.

Another brilliant Kapp recording by Vardi, this LP features Polka music that is electrifyingly alive, with gaiety and lithe orchestral invention throughout. With the orchestra swinging out from one gay romp to another,



The original Twister, Chubby Checker, makes with his specialty on the Ed Sullivan Show.

one doesn't tire of the Polka as played by the Medallion Strings. Mr. Vardi, whose forte is the viola knows what to do with strings and uses them freely and brilliantly. The instrumentalists are among the finest string musicians.
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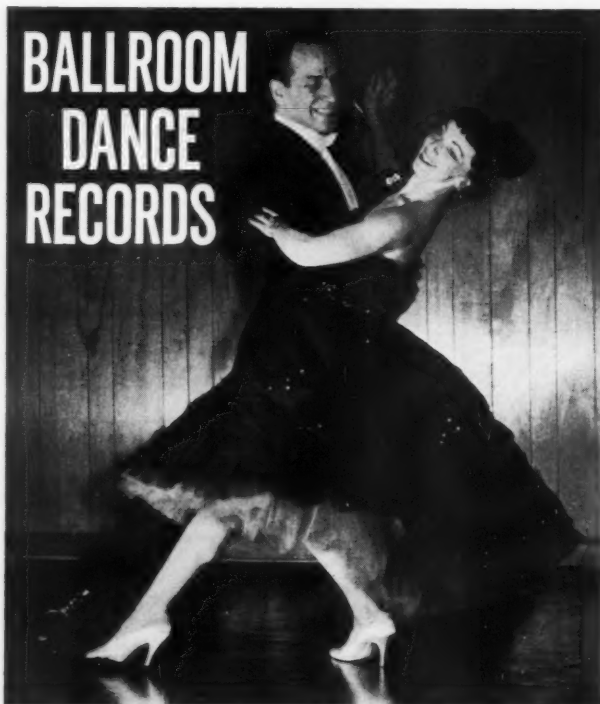


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LS 104	Merengue	Loreta	Chicho Valle
	Rumba	(*) Prohibido Amor	"
BMO 105	Foxtrot	(*) Peg O' My Heart	Johnny London
	Foxtrot	(*) Walkin' My Baby Back Home	"
BMO 106	Waltz	(*) The Time For Love	Johnny London
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NEW COTILLION STORY



Denver teachers Shirley & John Biddlecombe and a group of their students. Photos are from their color-and-sound motion picture, "The New Cotillion."



Recently I had the pleasure of meeting John and Shirley Biddlecombe of Denver and of learning something new, at least to me. In a very few minutes I had a clear picture of how their cotillion classes are conducted; their method of operation, their purposes and ideals. How did I so quickly get such definite impressions? It was through watching a 16mm film in color and with sound entitled *New Cotillion Story*. Although this film was professionally produced for the Biddlecombes, the impact was greater than any slick sales talk because the actors were not professionals but the pupils themselves. Even some of the commentary was by pupils as well as by Shirley Biddlecombe. This was the first dance class sales film I had seen and I was much impressed by its potential worth.

The Biddlecombes feel that by showing this film to groups of interested parents not only do they do away with the necessity of saying the same things over and over in personal interviews, but they make sure that they are saying the same thing as they wish it said without running the risk of forgetting important points.

As the word *cotillion* means various things to various people, the Biddlecombes define in

this film what they mean, and what they mean is important. Their cotillion season consists of ten sessions, six of which are lessons to prepare for the four which are dances. The film shows the teaching of dance steps and styling and how the dance parties are conducted, even to the use of mixers and the maintaining of proper decorum at costume dances. The Biddlecombes are very definite in demonstrating that their classes are a preparation for social events and an opportunity for young people to practice the principles they learn. They do not wish parents to use them as babysitters nor to send them incorrigibles that take their attention from the normal pupils who want what they have to offer. The *New Cotillion Story* shows how much the pupils do enjoy what the Biddlecombes have to offer. They are truly "having a wonderful time."

H.W.R.

SPOT NEWS

MIDWEST BALLROOM NOTES

Summer dates for the convention of Chicago Nat'l Assn. of Dance Masters are now set. Training School is July 28-Aug. 2; Ballroom Workshop is Aug. 3 & 4; Convention is Aug. 5-9. Sessions will be held at the Sheraton-Chicago. For the Nov. 12 meeting, Gunter Buchta, of Halifax, N.S., joined Charles Mattison to present the ballroom work.

Your reporter was away in the Mediterranean the year, but word is that the 4th annual Dinner Dance on Sept. 24 of the Charles Mattison Social Club was a glamorous success. Locale was the Gold Coast Room of the Drake Hotel. Charles & Rosemary Mattison were applauded for their demonstrations of Waltz, Tango and Paso Doble. The Club sponsors the annual Int'l and Latin American Dance Competition held the last Sunday in April (see June 1961 issue). April 29, 1962, is this season's date, and it will again be at the Oriental Ballroom.

Guy Lombardo paid a Nov. 11 visit to his traditional Midwest headquarters, Chicago's Aragon Ballroom. As part of each Sunday night program there, Vonda Urban teaches Cha Cha and Pachanga before regular dancing begins. Aragon exec Andy Karzas is currently touring Europe.

Next month: reports on the *Chicago Sun-Times'* annual Harvest Moon Festival, held Nov. 18 at the Chicago Stadium, and the Michigan Star Ball, Nov. 25 in Detroit.

LOUISE EGE

HERE AND THERE

Next month we'll bring you reports of 2 California competitions, the Peninsula Ball and the California Star Ball, and also the Michigan Star Ball. Just before the Peninsula event (Nov. 11), Burnett Bolloten put in a

long distance call to the US Ballroom Council requesting permission to change a judge. SF teacher George Elliott requested to withdraw because the contest included a heavy sprinkling of his own pupils.

Alex & Mona Desandro have added 3 English teachers to the staff of their NYC studio: Martin Silvers, Gwen Bowen & Ronnie King. We are informed that Miss Bowen was Britain's "Ballroom Queen of 1957" and that Mr. King was a Star, British and International Championship finalist.

Sad news comes from Nuremberg, Germany, that Margit Krebs, wife and partner of the internationally known German teacher Paul Krebs, died Oct. 12. Helen Wicks Reid's report of her visit with Mr. & Mrs. Krebs appeared in our March 1961 issue.

Sammy Leckie, championship dancer from Ireland and England, has joined forces with California Cathy Davis, Associate (Highly Commended) of the Imperial Society, to become the newest professional Int'l Style team in the USA. Available for demonstrations, lectures and teaching, the couple are making their headquarters at Sweet's Ballroom in Oakland, Calif.

The Canadian Amateur Ballroom Dancers Assn. held a 4-dance Int'l Style competition Nov. 2 at the Embassy Ballroom in Toronto. 9 couples were in the contest for the CABDA Trophy, which was taken by Ron & Alice Harkin of Scarborough, Ont. George & Marlene Anderson of Toronto were 2nd, and John & Molly Allen of St. Catharines, Ont., came in 3rd. In a 2-dance novice competition, John & Marguerite Bite of Toronto placed 1st, and Ivan & Phyllis Watts, also of Toronto, were 2nd. Event was covered on both TV and radio. The CABDA sponsors two competition-dances per year and also supports events sponsored by the Canadian Dance Teachers Assn., the Ontario Dance Teachers Assn., the German Club, the Casa Loma, etc. The CABDA is a member of the Canadian Official Board of Ballroom Dancing. Their next event is an Easter dance, with Roy & June Mavor as featured demonstrators.

Newest dance studio in Manhattan is that of Frederick Rust, which is located at 2390 B'way (near 87th St.). Mr. Rust was a member of the USA professional team which competed in the 1960 World Championships in W. Berlin and in the Richardson Cup event of the Star Ball in London.

NYC teacher Murray Kossover offers a special course in folk dancing in addition to his regular ballroom curriculum. Classes began October 22 and are held every Sunday 3-5 pm in Mr. Kossover's studio in the Hotel Breslin, Broadway & 29th Street.

Sept. brought happiness, then sadness, to London ballroom teacher Eve Tyngate-Smith, known to many in the USA from her teaching tour here 2 years ago. On Sept. 9 her daughter, Toni, was married to John Betts. On Sept. 22 her husband, Hugh Robinson, died.

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RECORDS (Cont'd)

cians available and many have been concert soloists.

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MIXER OF THE MONTH

To Sarasota, Fla., teacher Jim Hudson, who contributed notes for one of the versions of *Hully Gully*, seen elsewhere in this issue, we are indebted for this description of *The Stomp* as a mixer:

"THE STOMP"

- | | | |
|-----|--|-----|
| I | LF swd | 1 |
| | Close RF to LF | 2 |
| | LF swd | 3 |
| | Touch RF to LF | 4 |
| | Reverse the above | |
| II | LF swd | 1 |
| | Touch RF to LF | 2 |
| | RF swd | 3 |
| | Touch LF to RF | 4 |
| | Repeat the above. | |
| III | LF fwd (in LOD) | 1 |
| | RF fwd (turning 1/4 right) | 2 |
| | LF bwd (turning 1/4 right) | 3 |
| | RF bwd (against LOD) | 4 |
| | The above is done in Outside Right Pos. | |
| | LF bwd | 1 |
| | RF bwd (turning 1/4 left) | 2 |
| | LF fwd (turning 1/4 left) | 3 |
| | RF fwd (in LOD) | 4 |
| | The above is done in Outside Right Pos. | |
| IV | Gentleman releases partner & travels fwd in LOD to 2nd Lady while Lady travels against LOD to 2nd Gentlemen 4 steps, | 1-4 |
| V | Circle clockwise with new partner in Outside Left Pos | 1-4 |
| | Repeat dance from beginning. | |

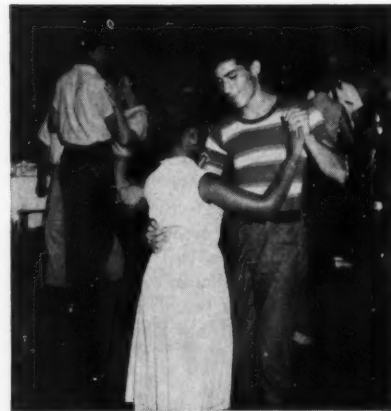


Sightless enjoy an evening of social dancing at Lighthouse NYC facilities.

DANCE PROGRAM FOR SIGHTLESS

In 1905, the New York Association for the Blind — Lighthouse — was born. That same year, ballroom dancing was made a part of the Association's regimen. Under its current director Alberta Kauzman, the Recreation Program operates a summer camp with dancing a part of each night's activities plus the fall and winter program held at the 59th Street headquarters.

The summer camp in Waretown, New Jersey, accommodates all ages, with special two-week trips arranged for teenagers and young adults. The success of Lighthouse's dancing program is further evidence that dancing is something people will do — no matter what.



Nightly dancing is favored activity at Assn's summer camp, Waretown, NJ.

ANNA NEAGLE IN NEW YORK

Next month we bring you an interview with London musical comedy star Anna Neagle, who was in NYC last month to confer with the Fred Astaire organization about the new chain of studios she and Astaire are co-sponsoring in Britain.

TEACHER ASSOCIATION DOINGS

Three big Christmas Week conventions take place west of the Mississippi this year:

The Texas Assn. Teachers of Dancing convene at the Statler Hilton Hotel in Dallas Dec. 27-30, with ballroom work concentrated on the 29th & 30th. Ballroom faculty are Don & Corinne LeBlanc, Tito & Marjorie Montilla, Stevens of Hollywood, Dick Chaplin and Sy Morris.

At the Christmas Holiday Dance Session of the Chicago Nat'l Assn. of Dance Masters Dec. 27-29 at the Pioneer Hotel in Tucson, Ariz., ballroom matters will be in the hands of Betty Mae Harris, Gus Giordano and Jack Wolfram. Tucson teacher Dorothy Cameron, a CNADM board member, is convention manager. Gunter Buchta & Charles Mattison taught for their Nov. 12 session in Chicago.

Out in Hollywood the Associated Dance Teachers of So. Calif. meet Dec. 27-29 at the Hollywood Roosevelt Hotel. Their ballroom instructors will be John March, Laure Haile, Johnny & Virginia Soiu, Jack & Ginny Steele and Mary Lou Kaiser. Pres. Katherine Sheehy lists an unusual array of subjects: Quickstep for Children, the "New Rumba," Formation Waltz, Formation Samba, plus the various staples, but not forgetting the Twist "and all the mad fads." Billed as a "convention first" is their "Cotillion Corner," a presentation of new ideas for games, parties, etc. Agnes Ward, convention chairman, reports that separate, simultaneous conventions for Juniors are being held in both Ballroom and Stage Arts.

Dec. 10 gathering of the NY Society of Teachers of Dancing at NYC's Edison Hotel will be a gala Christmas party. Festivities will open with Doris Weber Zea leading the Grand March. Entertainment will feature and encore appearance by William Mussara & Claire Almeida (he's Pres. of the UN Ballroom Dancing Club) and, also from the UN, teams in costume from the Philippines and Bolivia. Voice coach Susan Migliacco (Mrs. Val Escott) has arranged for the appearance of Margot Mosher, star of *My Fair Lady*, and Lawrence Keith, understudy to the male lead of the same long-run B'way hit. Dance music will be supplied by the popular Francis Walther and his orchestra. Instruction will be limited to demonstrations of Holiday season mixers and party games by Wealthy Ann Townsend, Carla Petersen, Yolan Szabo, Val Escott and Joseph Rechter.

Next Regional Convention of Dance Educators of America will be Jan. 27 & 28 at the Dinkler-Plaza Hotel in Atlanta. Vern Strickland and Floretta Baylin have so far been announced for ballroom faculty.

Darrell Gibson, of Call's Fine Arts Center in Long Beach, taught Medal Work, and SF teacher William D'Albrow taught Foxtrot at the Nov. 5 meeting of Club 13 of Dance Masters of America at the Bellevue Hotel in San Francisco.

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SCENES OF THE NIGERIAN NIGHT (II)

*Dancing Life of the Yoruba —
Continued from October Issue*

BY ROBERT FARRIS THOMPSON

Stanley (or was it Livingstone) once reported that he came, in the course of his sub-Saharan travels, upon tribe after tribe where the going idiom for "how are you?" was "what do you dance?" The anecdote points up in a charming fashion the hold that movement to music has upon the Black African soul. The Yoruba are no exception; they are a dancing people. Wherever I went in Yorubaland last June I caught glimpses of polished movement.

One evening within two blocks of teeming Tinubu Square, the heart of the capital of Nigeria, I came across a band of nine school-boys dancing to Yoruba pop tunes blaring from a market radio. Knees bent and backs swayed, the youngsters danced with their bare feet flat on the ground. I thought at once of Harold Courlander's description of the typical posture of Haitian dance, which is of course intensely African in flavor and specifically influenced by the Fon of Dahomey, cultural and political neighbors of the Yoruba. Presently the boys began a sort of hop, a sort of never-ballet-of-frogs, and then a market woman angrily turned off the radio and told them, the tonal Yoruba language adding a peculiar beauty to her anger, to go home to bed.

A few weeks later in Ifé-Ifé, the holy city of the Yoruba where it is believed that the world was created eons ago, I witnessed some interesting steps in a small tavern along the Hlesha road. Again, the orchestra was a radio program but here the performers were women, idling between purchases of beer, eggs, and other staples. A particularly tasty vocal tune on the radio — one of the noblest call-and-response songs I have ever heard — was the signal for the Yoruba women to come to attention, adjust their head-ties and regale the tavern with special postures and movements.

It was like a history of the jazz dance scrambled and gone mad: shimmy, Mambo-like head tremors, and "excitement motions" which in terms of *élan* and emotional vigor might fit any Afro-American dance worth its salt were unleashed before the admiring eyes of the tavern keeper, several young men, and one white man from New Haven, Connecticut. So many of the things the women did with their hips and torso reminded me of certain forms of the Rumba, too, and I wondered if, along with the known reverse-diffusion of Afro-Cuban music and jazz to Nigeria via phonograph records and radio, Cuban dance modes were not now influencing people in the land where many of their postures were born. At any rate, it seemed to me (at least with respect to these women of Ifé) that Yoruba dancing was aflame with disparate elements in its

secular, off-duty, "profane" aspects, aflame and in flux and very dangerous to describe in terms of historical antecedents. Suffice it to say that a good description of secular dancing among the modern Yoruba has yet to be written and when it does it will shed enormous light on the process of continuity and change in Nigerian culture.

My last night in Ifé was a bit hot and I visited a bar in search of soft drinks. Lizards skittered across the floor and up the walls. The owner was shy, apparently spoke little English, and of course my Yoruba was as primitive as the nineteenth-century stereotype of African culture. Communication, in many senses, was difficult. Nonetheless, he turned on a jukebox and began to dance, activating his shoulders and grinning. I, in turn, did my best to return the compliment by demonstrating pre-Pachanga Palladium turn-about and Palladium ballet spins. He laughed, called for his wife, and in a moment all three of us were dancing, separately, solo, in the African manner, as a means of sharing humor, a good mood, and a fine night.

One of the more atmospheric dance centers in Yorubaland is the Oladeinde Social Club on Ekotedo Street in Ibadan, the sprawling giant of Nigerian cities with a population now at the half-million point. Here the dance floor was *al fresco* and marked off by "walls" of shining corrugated tin. The night I was there a tropical cloudburst washed out the dance floor and sent the dancers scurrying to a portico where the congestion was bad but the dancing seraphic in its joy and purity. Here I saw another "excitement motion," a posture underscoring peaks of percussive or emotional intensity in the music furnished by a vocal group composed of one electric guitarist, several drummers (one of whom was on *gangun* or talking drum) maracas and thumb-piano. For when, for example, the maraca player occasionally hurled his instruments into the air and caught them in rhythm with a sizzling noise, some of the females plummety to their knees, shouted and grinned, and spun around like tops. One girl kept biting her tongue between her teeth as she dropped, clasping her hands behind her head and grinning ferociously at her escort who was dressed quite elegantly in Western clothing. They were dancing to a tune whose last verse goes OMO JAIYE-JAIYE NI WA EMA ROCKY (we are people who enjoy life deeply), dancing deeply in the music, like gorgeous tropical fish in Bahamian waters. They seemed to live in the music and the music in them and, reflecting on this fact, I departed.



CBS-TV Photo

ENCORE IN SPOTLIGHT: 1961 All-Round Harvest Moon Ball winners Rhoda Begun & John Lombardo, as well as other HMB 1st place couples, were seen coast-to-coast Oct. 29 on the Ed Sullivan Show.

NEW YORK BALL (Cont'd from p. 7)
of various costumes."

The *Evening Post* of October 13, 1861, had this to say about the famous mishap which delayed the opening of the ball by an hour:

"Mrs. Charles Augustus Davis requested the company to form a procession and walk around, promising them as a reward for their complaisance, that they should all have a chance to see the Prince . . . immediately a procession began to move in pairs, like animals going into the Ark, from left to right, in front of the Prince, to whom each person was presented by Mrs. Hamilton Fish . . . suddenly the upper ends of some 200 of the guests disappeared, with the accompanying noise of breaking timber and a loud thump. About two rods of the floor had given way, dropping the throng standing upon it some three feet down upon the tops of the seats of the theatre immediately under it . . . One lady fainted. Providentially, no one was hurt . . . When repairs were completed, a

(Over)



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NEW YORK BALL (Cont'd)

little opening was made in front of the dais, about large enough to swing a cat by the tail, and Mrs. Governor Morgan, whose superb toilet was the universal theme of conversation, and Lord Renfrew (the Prince) took their place for the first quadrille."

We are indebted to the Museum of the City of New York, for the following excerpts from Lloyd Morris' *Incredible New York*:

"In the autumn of 1860 . . . New York was about to have a new experience: its first visit by royalty. This created social problems of the gravest consequence.

"Royalty was traveling incognito, but this melancholy fact the elect determined to ignore. During the summer Queen Victoria had sent the young Prince of Wales on a state tour of Canada. Before his departure from London President Buchanan, a former Minister to the Court of St. James, invited the Prince to visit the United States. The

Queen graciously accepted. Upon leaving the royal dominions, the Prince would drop his royal state. On his American tour he would travel under the name of Baron Renfrew. During the summer old Peter Cooper, New York's most distinguished citizen, convoked a meeting of gentlemen at the Merchants Bank to invite the Prince to the city. The Prince was nineteen, slim, fair, handsome — and deplorably frivolous. What formal hospitality should be offered to him? A number of gentlemen, probably at the instigation of their wives, proposed a splendid ball. But older, more influential leaders of the community objected to this project on moral grounds. After prolonged discussion, it was decided to honor the Prince with a banquet. A delegation of five . . . was sent to Montreal to present an engrossed invitation.

"The eminent delegates were dismayed by their reception. Lord Lyons, British Minister in Washington, and Major General the Honorable Robert Bruce, the Prince's governor, seemed to be upset by the engrossed document . . . After some tactful preliminaries they spoke frankly. Any form of hospitality would be preferable to a banquet, of which the Prince had endured too many in Canada. He was young, fond of diversion, easily bored. Could not the gentlemen from New York devise something more likely to please him? A ball, for example, since the Prince delighted in dancing? Overcoming their moral scruples, the delegates had a new invitation engrossed. It was accepted with alacrity.

"Compelled against their will to give a ball, Peter Cooper's committee in New York proceeded with arrangements. The ball would be held at the Academy of Music on the night of October twelfth, and a supper room would be built, backstage, for the occasion. But who should be invited to participate in this function, the most important social event in the city's history? Obviously, only the genuinely elect. To them, unfortunately, must be added Mayor Fernando Wood (a puppet of the notorious Boss Tweed) and other municipal officials. The committee drew up a list of four hundred gentlemen. Upon payment of seventy dollars (later, when expenses mounted, an additional thirty dollars was asked of them, bringing the total to \$100). Each of these privileged individuals would be entitled to ten invitations, three being for ladies only. Of their social discretion, the committee took a very cynical view. It ruled that the names of all prospective recipients of invitations must be submitted in advance; the committee would pass on their eligibility.

"Thus surrounded with an aura of exclusiveness, the Prince's ball agitated the whole of fashionable New York. Venerable gentlemen who no longer appeared in society intrigued for invitations. Ladies who aspired to enter it pleaded for them, almost on bended knees. The problem of selecting dancing partners for the Prince stirred up a tempest. Every socially eligible lady was bent on danc-

ing with him. Husbands, fathers, brothers besieged the committee. Eventually, four thousand invitations were sent out to the ball "to be given by the Citizens of New York." The other citizens of New York were informed, through the newspapers, that on the night following the great affair they would be admitted to the Academy to view the superb decorations.

"Three hundred thousand people lined Broadway, from Bowling Green to the Fifth Avenue Hotel, on the afternoon of the Prince's arrival. Municipal ceremonies engaged him at the Battery and City Hall, and as he drove up Broadway through the dust, in an open carriage drawn by six horses, the crowds — so the Duke of Newcastle informed Queen Victoria — were "worked up almost to madness, and yet restrained within the bounds of the most perfect courtesy." He was honored by a torchlight parade of the Fire Department. He was entertained at breakfast by Mayor Wood, at "Wood Lawn," the mayor's home far out on Broadway at 77th Street. He was driven to see the Deaf and Dumb Asylum, New York University, Cooper Institute, the Astor Library. If these buildings failed to impress him, he did now show it . . .

The ball opened with a *quadrille d'honneur* which was executed "with dignity and repose." Waltzes immediately followed. The Prince danced with Miss Fish, Miss Mason, Miss Fannie Butler and many others; for the pre-determined bevy of distinction this was the night of all nights. Less fortunate young ladies continually pressed about him in a manner which, as the Duke of Newcastle observed, was "not in strict accordance with good breeding." The Prince, however, did not indicate any disapproval of these aggressive beauties. The Academy was packed to suffocation, and to get into the supper room was as difficult as to get near royalty. You



Overhead view of Fig. 1 accents smoothness of movement in French Circle.

entered the supper room by one stage door, and left it by the other. At each of these doors a prominent citizen stood guard — John Jacob Astor III was one of them — admitting fifty people at a time. At one end of the room was a raised dais, where the royal party was served. A huge horseshoe table ran around the entire room, and behind it an army of liveried servants, elbow to elbow, filled plates and poured champagne. Even hypercritical Ward McAllister agreed that nothing could have been more successful or better done. The Prince's ball, he declared, was so brilliant and beautiful that it would always be remembered by those present as one of the events of their lives." **END**

NEW YORK BALL FIGURES

A group of prominent New Yorkers, trained by Gene Gowing, and wearing authentic costume, helped to re-create the "Greatest Ball Ever Held in America" by performing the *Oriental Lancers*, the *French Circle*, the *Varsovian*, the *Polka*. Here are the instructions for

THE FRENCH CIRCLE

This is a Waltz for "sets" of two couples each. The groups (sets) are evenly spaced around the ballroom. The two couples in each "set" face each other, partners joining inside hands, ladies at right of gentlemen.

Steps

Measures

FIGURE 1

The two couples balance fwd toward each other and balance bwd. 2
Each gentleman releases his partner's left hand, takes left hand of opposite lady (with his right) and, as she turns left under his right arm, changes places with her so she is on his right, becoming his new partner. 2

This is done three times more so that



Descendants of 1860 ball committee were among the dancers participating in demonstration.



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ILLUSTRATED NOTES ON THE TWIST

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couples are back with their own partners in original places. (16 measures in all.)

FIGURE II

Right Hand Star and Left Hand Back: Ladies join right hands, gentlemen join right hands over ladies' joined hands. All waltz fwd clockwise (4 Waltz steps.) Drop hands, turn $\frac{1}{2}$ to join left hands and Waltz back to place (4 Waltz steps.)

FIGURE III

Partners take Waltz Position (Closed Pos), gentlemen balance bwd on LF, ladies fwd on RF. Couples Waltz counter-clockwise once and a half around each other and on to couple in next "set" beyond them, moving in direction they originally faced.

Note: the entire dance may be repeated as many times as desired. It was interesting to see included in the ORIENTAL LANCERS (Quadrille formation) attractive figure called.

GRAND SQUARE

In this, all couples move at same time. The head couples (#1, #2) advance four steps to the center with inside hands joined. Drop hands, each dancer meeting a new partner, turns $\frac{1}{4}$, takes partner's hand and walks 4 steps to side of square. Dropping hands, each turns $\frac{1}{4}$, walks 4 steps to the corner, turns $\frac{1}{4}$ and walks 4 steps to original place. At the same time the dancers of the side couples (#3, #4) turn backs to each other and walk 4 steps to the corner. Each makes $\frac{1}{4}$ turn, walks 4 steps to meet a new partner and, joining inside hands, walks 4 steps to center to meet own partner, turns $\frac{1}{4}$ and with own partner walks 4 steps to original place.

THE QUADRILLE

Although it is widely believed that the Quadrille is of French origin, eminent authorities maintain that it was originally an English country dance which was revised and introduced into France about 1710.

As *Contradance* (thought to be a corruption of *country dance*), it appeared in Paris in an opera-ballet by Rameau and from the stage made its way to the drawing room and became the *Quadrille*.

Quadrilles have served various purposes, even to pointing morals by presenting proverbs in mimic form through the dance figures.

The Quadrille is said to have begun as a card game played by four people whose places in the dance Quadrille were taken by four couples.

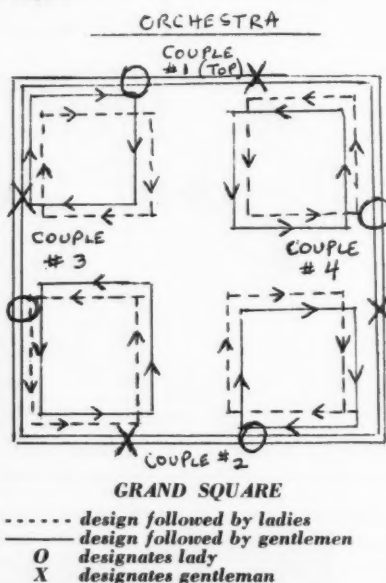
TWIST (Cont'd from p. 5)

Potato, the Candied Yam, the Slop, the Mess Around — and on and on.

With the stampede in full cry, everybody joined the rush to what might be a new gold mine. In record-breaking haste Roulette Records signed the Peppermint band, Joey Dee and the Starlighters. Under a contract signed before the deluge, Dee has reportedly been getting a scant \$350 a week at the Peppermint. Now he is due to knock down \$3,000 a week when he opens in January at Hollywood's Crescendo. All over town other cabaret's announced that they, too, were featuring the Twist. The bumper crop of "Egyptian" belly dancers around New York tacked on Twist routines. The department stores took to advertising dresses and girdles designed for twisting. We're still waiting our first bulletin from Tokyo, but we've already heard that the fad has hit London and Paris.

Although conceding that it was "not his favorite dance," Arthur Murray checked in first with Twist lessons, and he was promptly followed by many other studios. Right behind him were the teacher associations. John Lucchese taught it for Dance Educators of America at the Waldorf and in Winston-Salem. David Formento and Lennie Newton gave lessons at the NYC Chapter of Dance Masters of America. Bill Conway and Marilyn Becker led a Twist Forum at the New York Society of Teachers of Dancing, in which other instructors joined to show their versions. What was "picked up" from the Lounges would never add up to a dance course and all teachers have been obliged to improvise extra material.

The Democratic administration in Washington has taken care not to line up on the side of the Twist Party. Press Secretary Pierre Salinger emphatically denied reports carried



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in some papers that the dance was done at a White House soiree given by the President and Mrs. Kennedy Nov. 11th.

Leading the Twist opposition is Roseland Dance City owner Lou Brecker, who banned it as being singularly inappropriate for an establishment dedicated to genuine ballroom dancing. Likening it to Gilda Gray's 1919 Shimmy, Brecker found it "so ugly and frightful that it shouldn't be called a dance." Jackie Gleason called the Twist "a silly jiggle for amateurs that will last about as long as chlorophyll." Nat "King" Cole had words of scorn about its vulgarity and predicted that it would be gone by the first of the year. Veteran burlesque queen Georgia Sothern pooh-poohed it as nothing more than the old Corkscrew—only exaggerated, adding that her uncle was doing it in show business when she was a little girl. Some psychiatrists have spoken up to say that it is the kind of silly mania which afflicts a people on the verge of a war.

O.K., let's all have our fun — but let the grown-ups remember — the next time they are furrowing their brows about what in the world has come over the youngsters — their own sterling example of pelvis-twisting.

In the meantime, if the Twist does turn out to be a gold mine, we think Elvis Presley should sue everybody for a sizable percentage.



FRINGE BENEFITS FOR TWIST: Saks Fifth Avenue suggests twisting into the spotlight at popular Twist hang-outs in giddy black slacks that are fringe from top to bottom, \$40. Satin bound wool top is called "Whiskey," \$20.

PEPPERMINT EYEWITNESS

This most publicized pub in New York—what's it like?

Outside, on West 45th St., the Cadillacs have lately been crowding the motorcycles out of parking spots. In front of the Lounge itself there is a steady line of prospective patrons waiting to be admitted. One sees sweat-shirted and rabid teen-agers, gum chewing secretaries, decorous femmes from the halls of

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Barnard and Sarah Lawrence, fur draped matrons prodding their white-tied escorts to show more aggressiveness with the man guarding the gates. This mob, waiting with varying degrees of patience for someone inside to go home and make room, is observed (with scoffing, or envy) by an equally large crowd on the other side of the clogged sidewalk.

Entering the Peppermint Lounge from the street is like suddenly waking up in a smoky,

noisy sardine can. The dance floor, located somewhere in the back beyond the long bar, is completely obscured by the smoke-screen. However, it can be heard only too clearly. A rhythm section of three guitars, bass and assertive percussion sets a gland-grabbing rhythm that is picked up and amplified by the stamping and shouting dancers.

At the bar itself, the ear is assailed by a steady stream of chatter that gradually sep-

arates into the shouting of the bartender, loud laughter of the younger patrons, aimless gossip of the East Siders, and the rumbling of bouncers warning the over-anxious to stay in line.

The area in front of the bar is split down the middle by a corduroy rope. (It all happened too fast for the management to order velvet.) A passageway is thus created leading to the *sanctum sanctorum* where High Priest Joey Dee leads the faithful through the ritual of the Twist. But before being rewarded with permission to wait in this aisle, the connectionless, ordinary citizen must serve out a long and expensive period waiting at the bar.

The Peppermint Lounge bartenders are among the biggest and healthiest in New York. Charged with keeping the booze flowing and achieving a measure of order amid the chaos, these muscular gentlemen are no respectors of mink. They impartially request, command or threaten, as need dictates, as they attempt to keep the customers in their assigned places along the beer-soaked bar and avoid a pile-up at the dance floor end. This linear arrangement of the patrons also makes it possible for them to spot quickly the non-buyers who rubberneck without parting with any money. Since every inch of the bar must show a profit, these recalcitrants are quickly taught the facts of life as it is lived in the Peppermint Lounge. Having fought long and hard to win his place in the midnight sun, such an opportunist usually does what is expected of him and orders up.

One wonders what masochistic urge has driven upper crust society to abandon its genteel meeting places and seek out such a sensibility-shattering experience as a visit to the Peppermint Lounge. Equally enigmatic is how any allegedly mature adult who has patronized this dive can muster the moxie to criticize the youth of the country for its departures from civilized behavior.

B.W.



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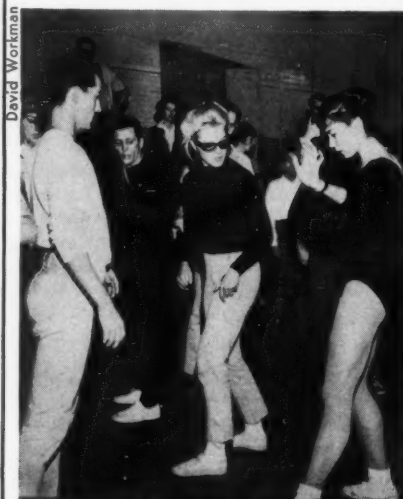
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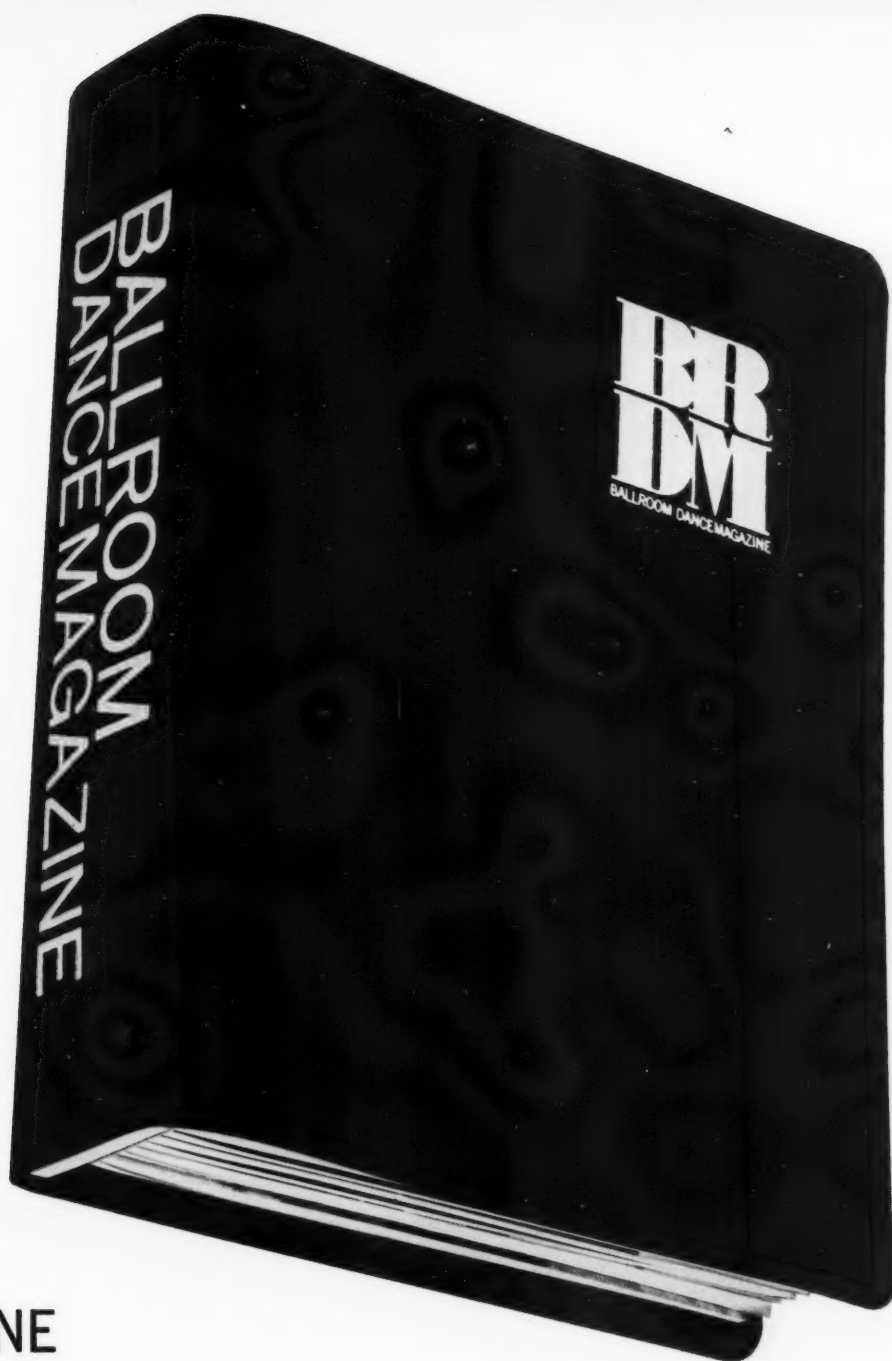
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Choreographer Dee Dee Wood (center) gives timeliness to B'way musical "Do Re Mi" by adding Twist routine.

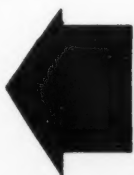


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4-502	THE OBJECT OF MY AFFECTIONS JOSEPHINE	Fox Trot Fox Trot	Slow Med. Slow	George Paule George Paule
4-503	SOUTH APRIL IN PORTUGAL	Fox Trot Fox Trot	Medium Medium	George Paule George Paule
4-504	JA-BA GREEN DOOR	Fox Trot Fox Trot	Med. Fast Med. Fast	George Paule George Paule
4-505	SHOULD I? JUST ONE OF THOSE THINGS	Fox Trot Fox Trot	Fast Fast	George Paule George Paule
4-506	SINGIN' THE BLUES JOHNSON RAG	Swing Swing	Medium Med. Fast	George Paule George Paule
4-523	AIN'T WE GOT FUN SINGIN' THE BLUES 'TIL MY DADDY COMES HOME	Fox Trot Swing	Medium Med. Slow	George Paule Clark Richards
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4-527	BACK HOME IN INDIANA ST. LOUIS BLUES	Fox Trot Fox Trot	Med. Fast Med. Fast	Bonnie Lee Bonnie Lee
4-528	AYALON/I FOUND A MILLION DOLLAR BABY/SAN CHINA BOY	Fox Trot Fox Trot	Med. Fast Fast	Bonnie Lee Bonnie Lee
4-529	WABASH BLUES MAKIN' WHOOPEE	Fox Trot Chu Chu	Medium Medium	Bonnie Lee Bonnie Lee
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4-532	MEAN TO ME WITH MY EYES WIDE OPEN	Fox Trot Fox Trot	Slow Slow	Memo Bernabei Memo Bernabei
4-533	PEG O' MY HEART OUT OF NOWHERE	Fox Trot Fox Trot	Slow Slow	Memo Bernabei Memo Bernabei
4-534	MY BABY JUST CARES FOR ME AT SUNDOWN	Fox Trot Swing	Medium Medium	Memo Bernabei Memo Bernabei

4-587	WHAT'LL I DO? FASCINATION	Waltz Waltz	Slow Slow	George Paole George Paole
4-588	WE'RE DANCING ARM IN ARM 'TIL WE MEET AGAIN	Waltz Waltz	Slow Slow	George Paole George Paole
4-589	SHADOW WALTZ YOU TELL ME YOUR DREAM	Waltz Waltz	Med. Slow Medium	George Paole George Paole
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4-522	TENDERLY DRIFTING AND DREAMING	Waltz Waltz	Slow Slow	George Paole George Paole
4-524	CROSS OF GOLD TWILIGHT WALTZ	Waltz Waltz	Slow Slow	George Paole George Paole
4-531	MEXICALI ROSE/DIANE/THREE O'CLOCK IN THE MORNING	Waltz	Slow	Bonnie Lee
	NIGHTS OF GLADNESS	Waltz	Medium	Bonnie Lee
4-537	'TIL TOMORROW THE TERRY THEME	Waltz Waltz	Slow Slow	Memo Bernabei Memo Bernabei

Catalog No.	Titles	Rhythm	Tempo	Orchestra
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4-514	ANYTHING CAN HAPPEN MANITO UN POQUITO DE TU AMOR	Mambo Mambo	Med. Slow Med. Slow	George Paole George Paole
4-515	PIEL CONELA GREEN EYES	Rhumbo- Belero Rhumbo	Slow Med. Slow	George Paole George Paole
4-516	LINDA MUJER QUIZAS, QUIZAS, QUIZAS	Rhumbo Rhumbo	Med. Fast Medium	George Paole George Paole
4-517	OYE NEGRA MI RIVAL	Samba Cha-Cha-Cha	Slow Medium	George Paole George Paole
4-518	BRAZIL TICO-TICO	Samba Samba	Medium Medium	George Paole George Paole
4-519	CECELIA YOU JUST WANT TO CHA CHA	Cha Cha Cha Cha Cha	Medium Medium	George Paole George Paole
4-520	THIRD MAN THEME ALL I DO IS DREAM OF YOU	Cha Cha Cha Cha	Medium Medium	George Paole George Paole
4-521	COCKTAILS FOR TWO MI RIVAL	Cha Cha Cha Cha Cha	Medium Medium	George Paole George Paole
4-525	MY MAN CHA CHA MAGIC IS THE MOONLIGHT	Cha Cha Rhumbo/Belero	Slow Medium	Memo Bernabei Memo Bernabei
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